KYRIE ELEISON
FOR MIXED CHOIR IN A BYZANTINE MANUSCRIPT (DOCUMENTA)

The Manuscript No. 362, housed in the Cluj-Napoca subsidiary of the Romanian Academy Library, preserves on ten of its pages a liturgical chant for mixed choir, written with Byzantine neumes. Given the eminently monodic nature of Byzantine music and the specific character of its neumatic notation, this *Kyrie eleison* is one of the few examples of chants on several voices encountered in the Byzantine manuscripts.

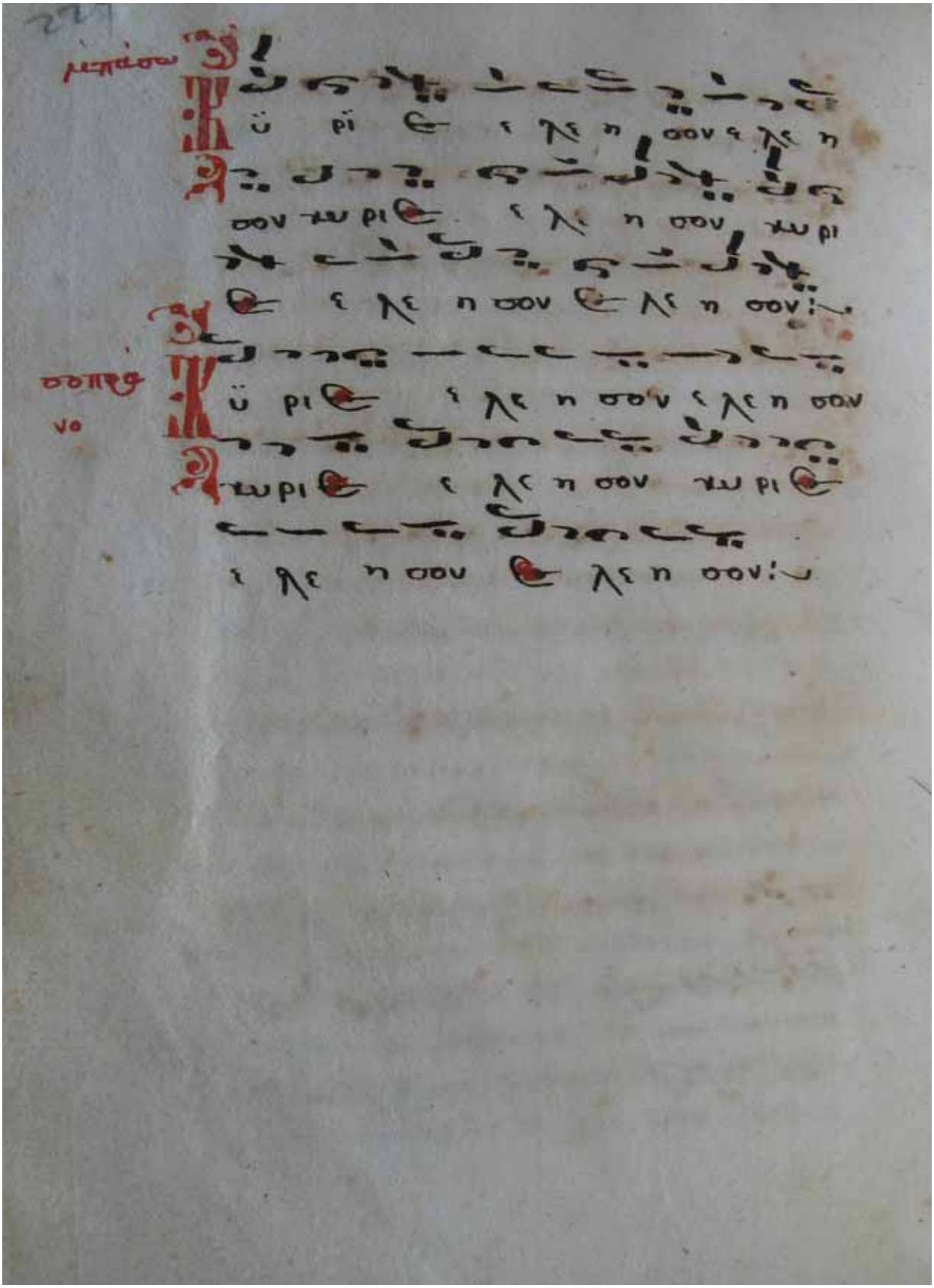
The initial codicological presentation of the document was made by Byzantinologist Gheorghe Ciobanu [2] in 1970. After almost three decades [1], the research carried out by Byzantinologist Ozana Alexandrescu led to the clarification of the questions regarding the origin of this manuscript, in which the melodic lines of the four voices, written separately (in the order: bass, soprano, tenor, alto) are written with kukuzelian notation, but without using the so-called "great hypostases". The presentation of the photocopies of these pages enables researchers to have access to a rare musical document.

We hereby thank the management of the Cluj-Napoca subsidiary of the Romanian Academy Library for the willingness to approve the reproduction of the photocopies of MS. O. 362.

BIBLIOGRAPHY

[1] ALEXANDRESCU, Ozana, *O reconsiderare privind provenienţa manuscrisului 362 BAR Cluj-Napoca***,** in "Muzica", issue No. 1, 1997

[2] CIOBANU, Gheorghe, *Un* Kyrie eleison *la patru voci în notaţie bizantină la începutul secolului al XVIII-lea,* in: "Revue roumaine d'histoire de l'art", Series Theatre, Music, Cinema, Vol. VII (1970), pp. 45-52; republished in: *Studii de etnomuzicologie şi bizantinologie*, vol. I, Editura Muzicală, Bucharest, 1974, pp. 402-416



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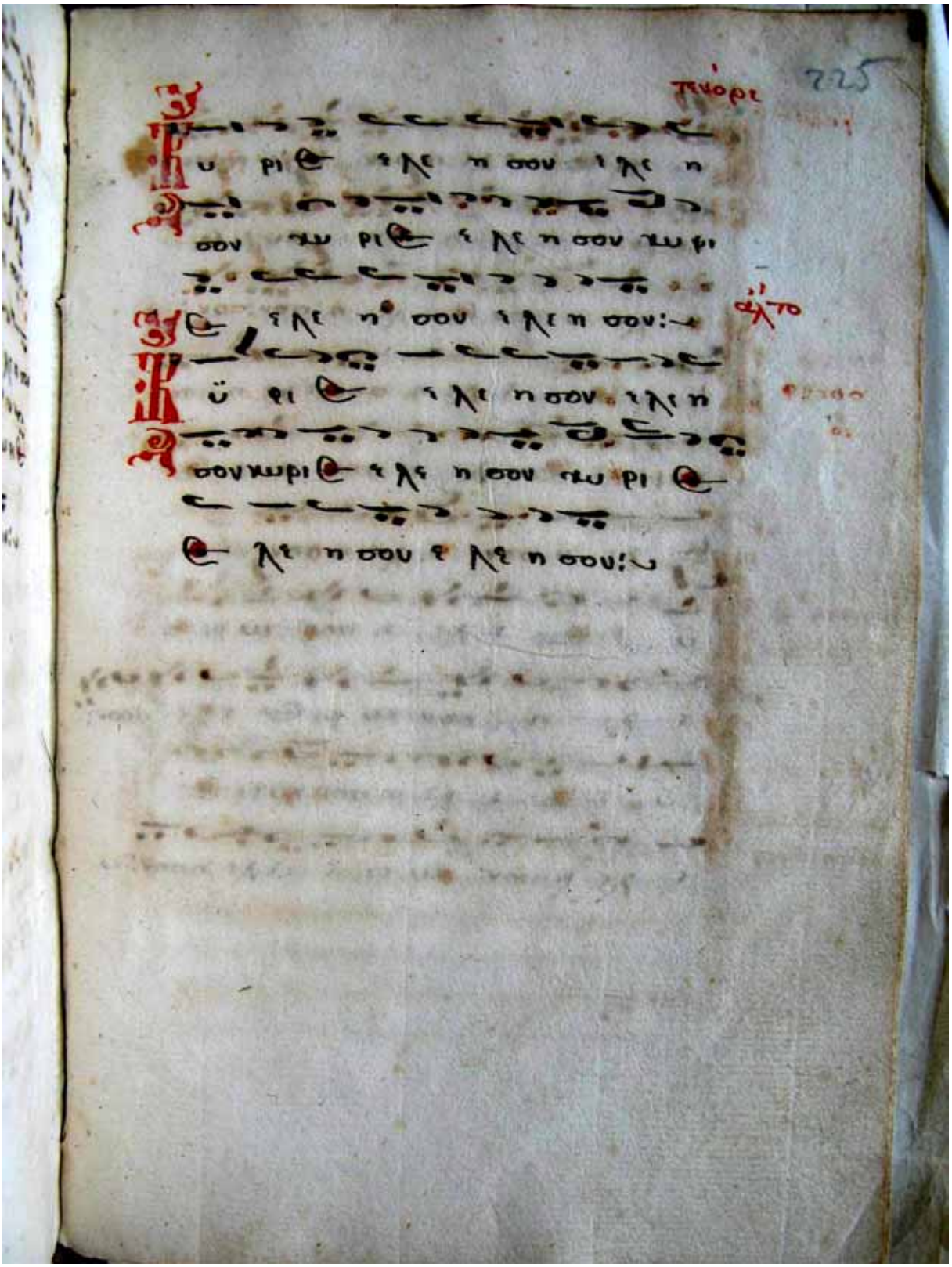

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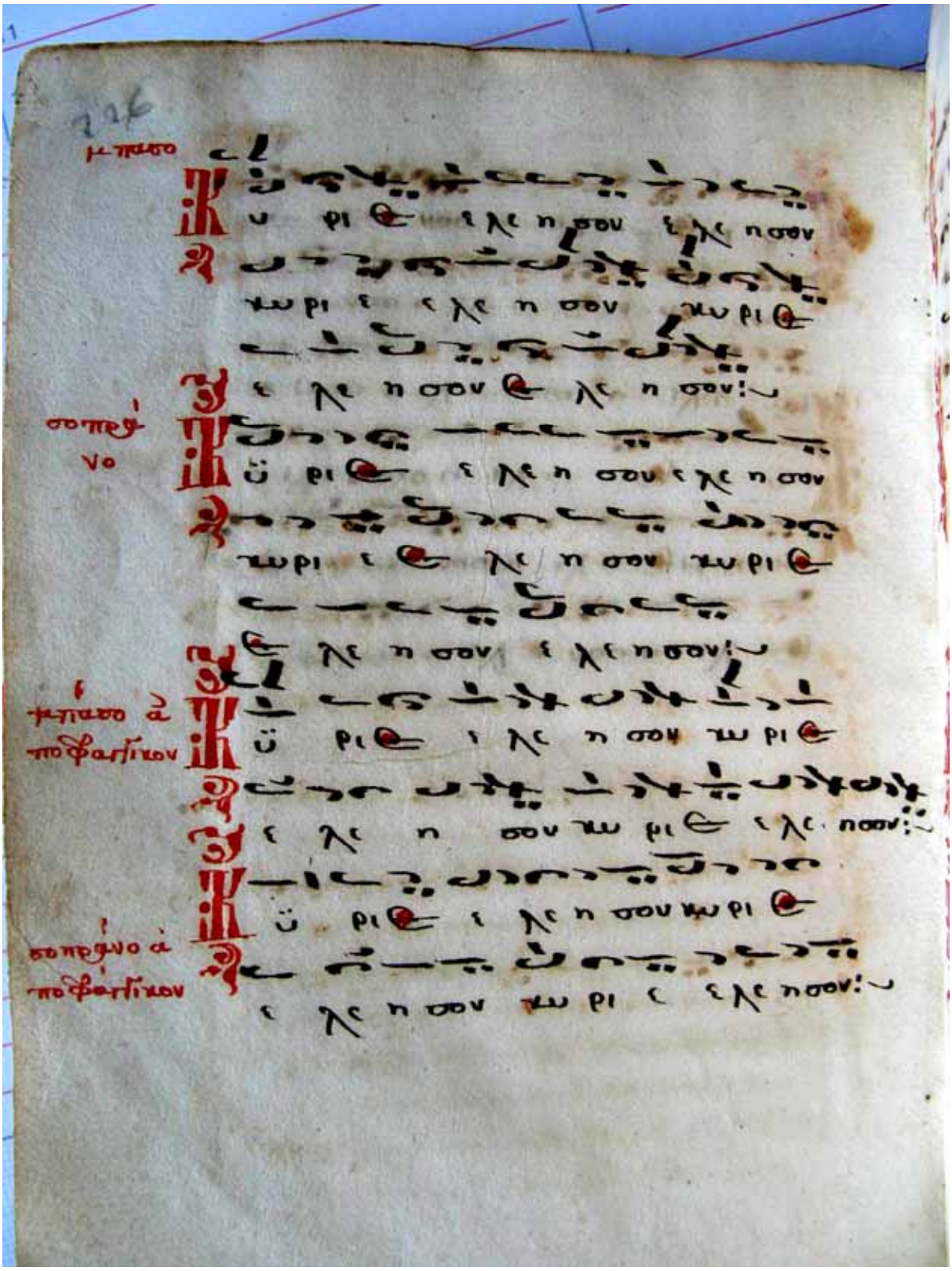

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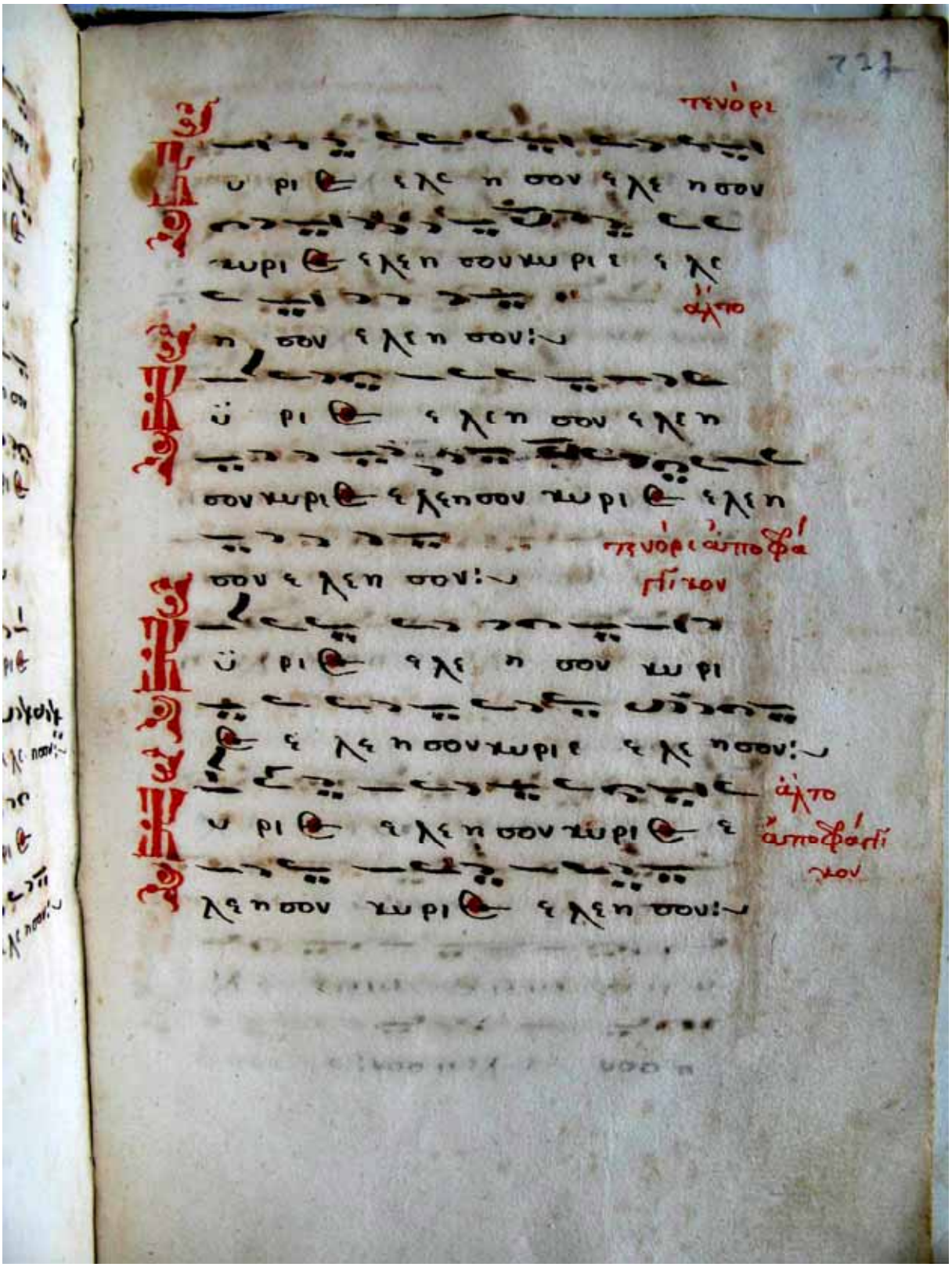

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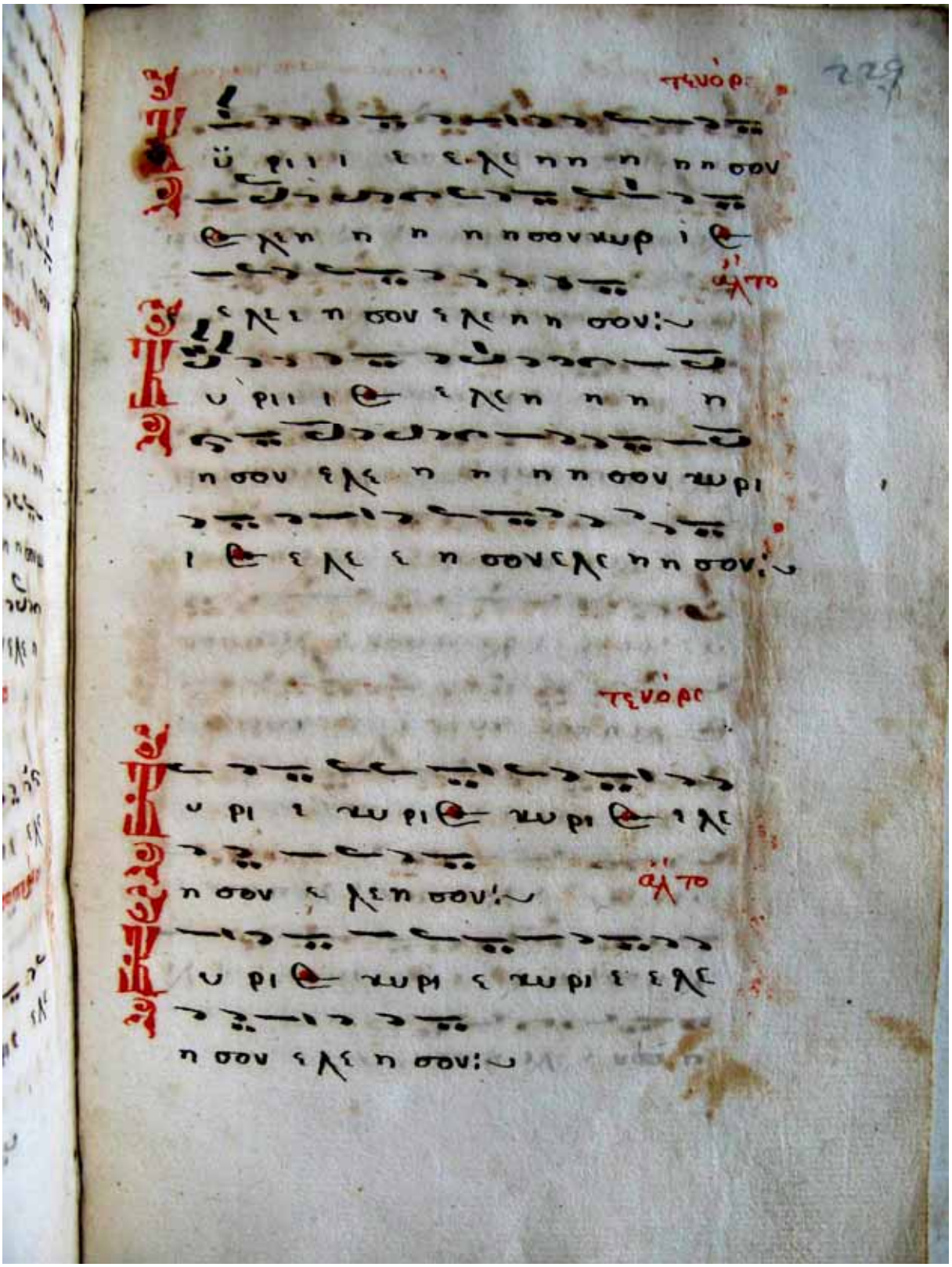

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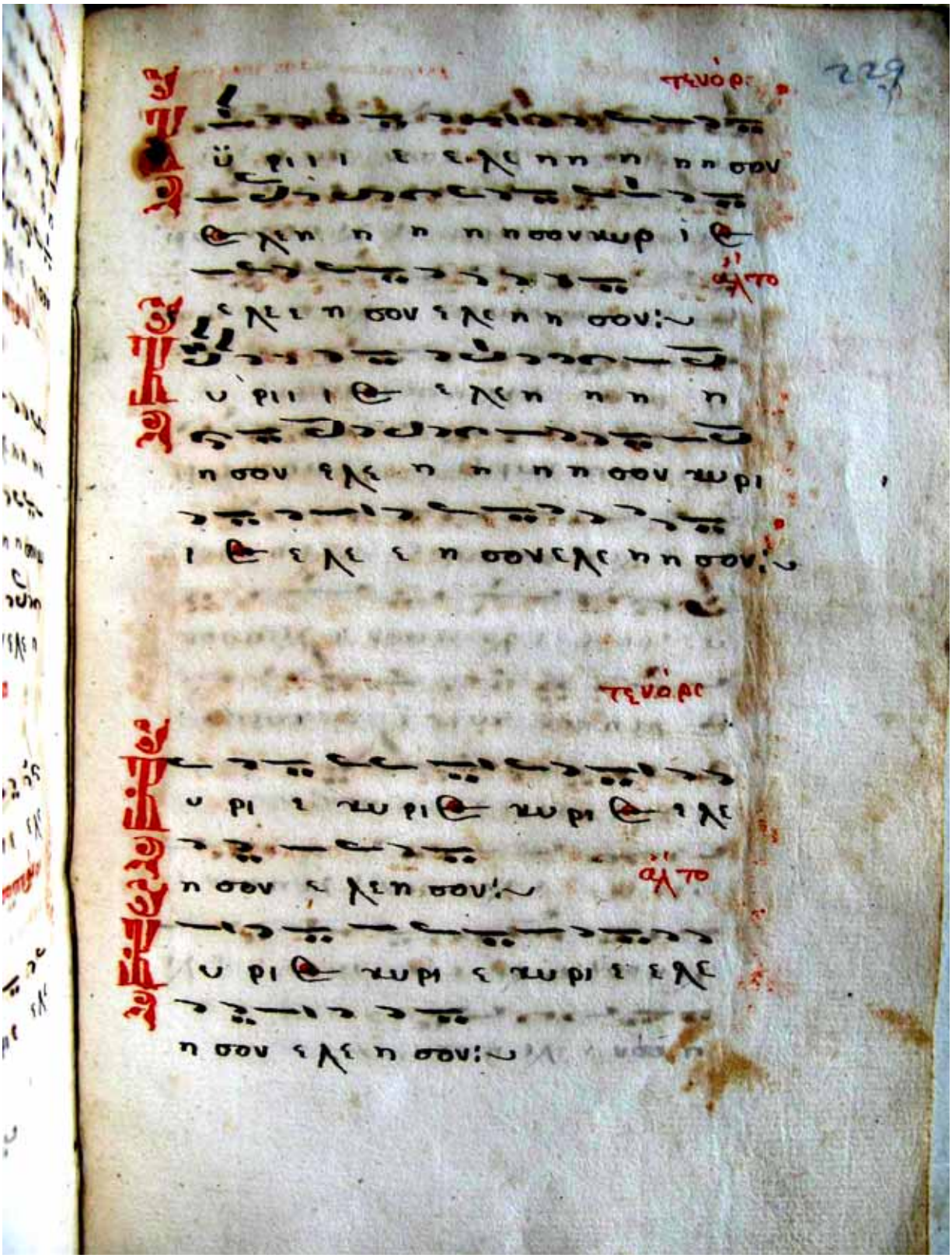

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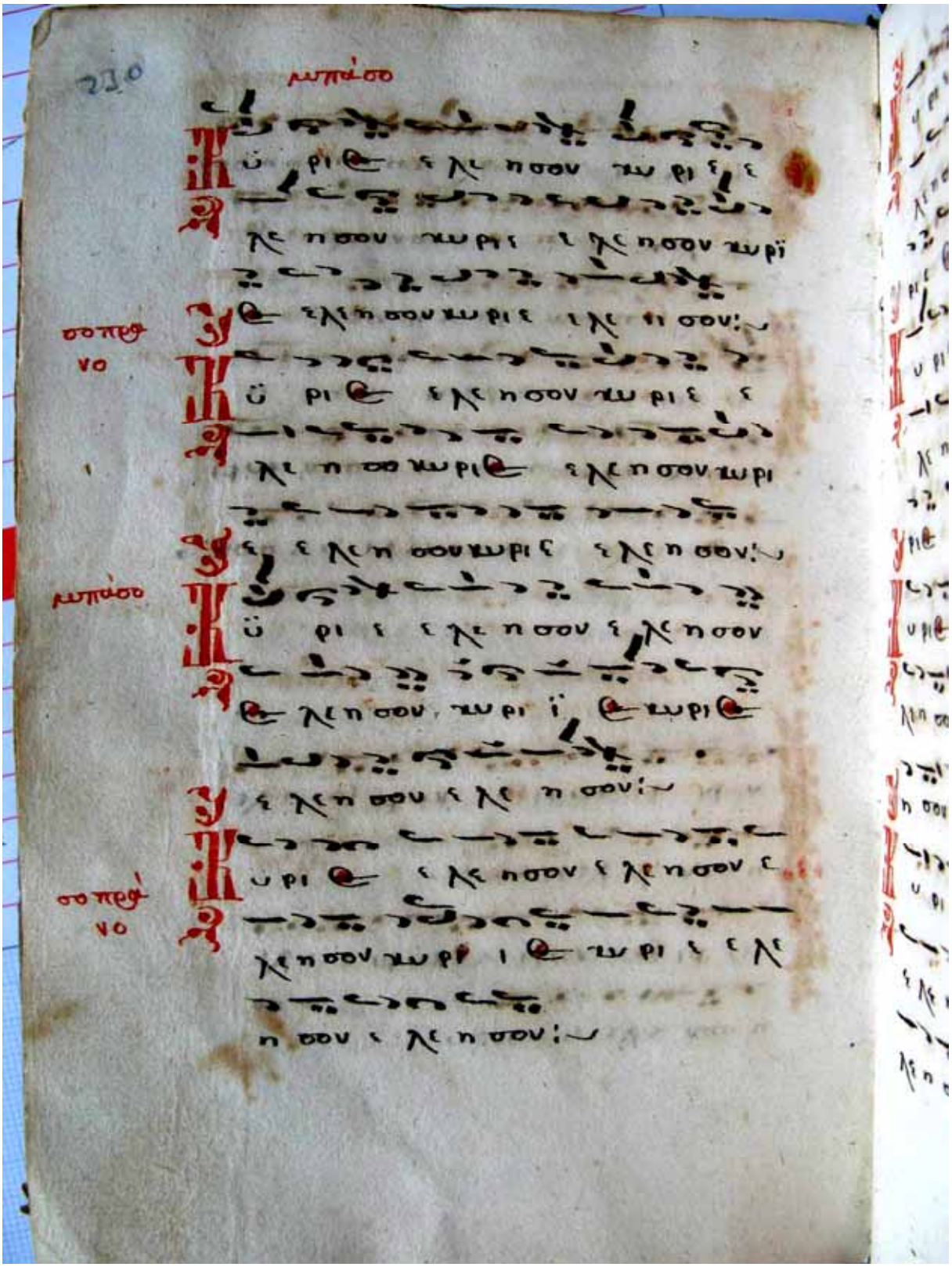

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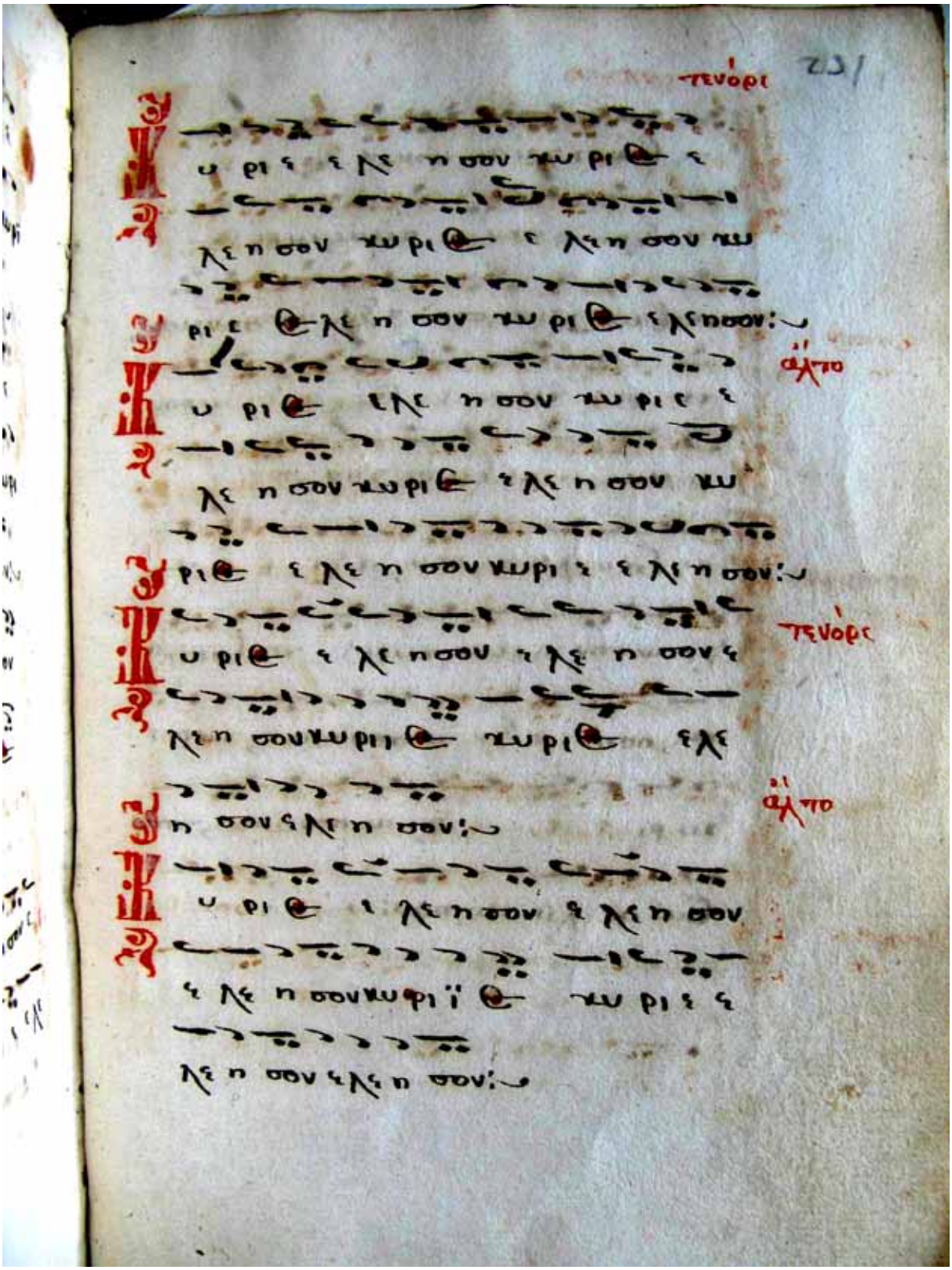

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